

Pixelache 2016 Helsinki Report

Pixelache main event for the year 2016 was the festival 'Interfaces for Empathy'. Also the year-around programme was vital, and full of exciting new projects and events.

'Interfaces for Empathy' explored empathy in between humans and other species. The festival was concentrated mainly in the old Lapinlahti psychiatric hospital area that is quickly becoming a vibrant and interesting centre of cultural activity. The festival also had programme in MUU galleries, in Kiasma the Museum of Contemporary Art, and in Helsinki Winter Garden. The event featured over 100 artists, researchers, educators and practitioners. The creation of the programme for the festival was done through a collaborative and interdisciplinary curatorial process including people from both art, science and other hybrid backgrounds.

Pixelache organised four satellite events in Jyväskylä and Rovaniemi, based on both the 2015 festival 'Living Spaces' and 2016 festival 'Interfaces for Empathy' programme and themes. Through these events we gained recognition in new audiences and strengthened the collaborations nationally and internationally. The satellites were produced in collaboration with several organisations in Jyväskylä and Rovaniemi, the main collaborator being Live Herring ry from Jyväskylä.

Pixelache also collaborated with AV-arkki and M-cult in creating and coordinating a seminar and information source website on the documentation of media art, concentrating especially on the event and installation based works.

Pixelache continued to develop further its organisational model through redefining its structure through several discussions and meetings within the member base. These developments were based on processes that started already on 2014 and are manifested in their full in 2017.

In 2016 the festival and other programme developed and executed drew from the Pixelache model of activity along the following lines: fostering local collaborations, further developing collective curation methods, investing more resources into larger projects and events, and less in small event-based activities. The goal of several processes in 2016 was to bring Pixelache's activities to somewhat large audiences again, while at the same time trying to develop sustainable production processes and reach & participation in the society.

pixelache.ac

Pixelache Helsinki is a transdisciplinary platform for emerging art, design, research and activism

Pixelache is an association of artists, cultural producers, thinkers and activists involved in the creation of cutting-edge cultural activities. Amongst our fields of interest are: experimental interaction and electronics, code-based art and culture, grassroots organising & networks, renewable energy production/use, participatory art, open-source cultures, bioarts and art-science culture, alternative economy cultures, politics and economics of media/technology, audiovisual culture, media literacy & ecology and engaging environmental issues.

The name of Pixelache was originally found in a Finnish article that predicted new words which we would need in the future. The word 'pikseliähky' (translated into English as "pixelache") was supposed to describe the feeling that results from an overdose of digital media content. This overdose can happen easily if the content is too monotonous – which is the case if standards, formats, tools and design principles converge to a narrow set of options. Later interpretations focused more on the 'ache' of digital influence in everyday life, and an 'ache' to re-engage with non-digital interfaces and systems. Pixelache seeks to challenge mainstream standards and conventions, not only related to media and technology, but of contemporary society in general.

Pixelache Helsinki Festival

Pixelache Helsinki ('Pikseliähky') began as a festival of electronic art and subcultures, organised in Helsinki since year 2002. The festival programme consists of seminars, workshops, exhibitions, performances, concerts and club events. Since early 2012 the festival (and organisational) subtitle has been named variously; sometimes taking the form of a full cultural festival across Helsinki (and even beyond), and sometimes taking the form of a smaller, more focused "camp"-style event.

Pixelache Helsinki Festival is one of oldest European emerging, electronic and experimental art and culture festivals.

Pixelache staff 2016

Coordinator / Festival Co-Director (full time) // 1.1.-31.12.2016 // Petri Ruikka

Facilitator / Festival Co-Director (half time) // 1.1.-31.12.2016 // Mari Keski-Korsu

Producer for Festival and Satellites // 1.9.-31.10.2015 // Ilpo Heikkinen

Producer for Rovaniemi Satellite event // 2 weeks in November // Riikka Vuorenmaa

Graphic Designer // 1.5 months work time spring and summer // Karolina Konieczna

Pixelache is coordinated by the Finnish non-profit cultural association Piknik Frequency ry

Participants & Audience in Events 2016

Pixelache Festival 2016 was concentrated on four days in September starting on 22nd and ending on 25th, with exhibitions lasting up to three weeks, and workshops lasting up to one week.

Four Pixelache Satellites events of various sizes were organised in Jyväskylä and Rovaniemi.

Trashlab was organised four times in Helsinki in 2016.

Pixelache concentrated substantial amount of effort in 2016 in building new and fostering old local Finnish association collaborations.

- > **Pixelache Festival *Interfaces for Empathy***
- > **22.-25.9.2016**
- > **Main Location: Old Lapinlahti hospital ares**
- > **<http://empathy.pixelache.ac>**

Total Audience/Participants = 2500

Exhibitions at MUU galleries and Winter Garden: 800

> **Pixelache Satellites**

Total Audience/Participants = 530

> **Pixelache Trashlab**

Total Audience/Participants = 100

ALL ACTIVITIES TOGETHER

TOTAL AUDIENCE/ PARTICIPANTS = 3930

Online Visitors & Followers 2016

Facebook

> **Pixelache Page:** 2772 Likes by Dec 2016
(increase of 20% from 2015)

> *Total number* of unique users who have seen posts from Pixelache Facebook page: **90 639**
(increase of **65%** from 2015)

> Reach of *Interfaces for Empathy* Festival Facebook events:
28 600 users reached
3202 viewed
1239 engaged

Compared to 2015 festival event numbers, the total number of users reached was about 42% lower but the number of users engaged was even slightly bigger, making the use of the media over 150% more efficient.

We reached a record number of people through our main Facebook page for all of our activities.

> **Pixelaching Group:** 914 Members
(increase of 33% from 2015)

> **Trashlab Group:** 620 members
(increase of 4% from 2015)

> **Foodycle Page:** 720 Likes
(increase of 17% from 2014)

Visitors on Pixelache Web

pixelache.ac

> **2016 Visits on pixelache.ac:**
31097
(increase of **75%** from 2015)

> **2016 Unique visitors on pixelache.ac:**
22758
(increase of **49%** from 2015)

festival.pixelache.ac

> **2016 Visits on festival.pixelache.ac:**
9615
(decrease of 2% compared to livingspaces.pixelache.ac in 2015)

> **2016 Unique visitors on festival.pixelache.ac:**
5692
(decrease of 4% compared to livingspaces.pixelache.ac in 2015)

Total Visits 40712
Total Unique Visitors Total 28450

Twitter

Followers: 2097
(increase of 7% from 2015)

Statistics for 2016
Tweet impressions: 69 112
(increase of 119% from 2015)

Notes about online reach

The amount of visitors to www.pixelache.ac saw a very considerable rise on the main website. Overall still more and more of the web traffic goes through social media channels in which we are increasing our audiences all the time.

Pixelache Helsinki Festival # 15
'Interfaces for Empathy'

20
16 / PIXELACHE
FESTIVAL

INTERFACES FOR EMPATHY

22.
|
25.
09

HELSINKI ←



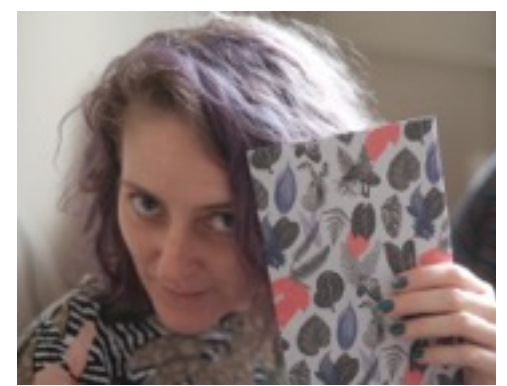
INTERFACES FOR EMPATHY



INTERFACES FOR EMPATHY



Interfaces for Empathy – Pixelache Festival #15



Introduction to Interfaces for Empathy concept



Concept

Interfaces for Empathy explored possibilities of the shift towards the understanding of human species as a balanced part of the ecosystem we live within. The idea that the festival explored and the way it seek to connect several different trajectories, was one of empathy. Is it possible, through this very basic ability to sense or identify, to change the narrative of the human-kind? Could empathy be one of the key elements in reconnecting us with our ecosystem and ourselves? Can we experience empathy towards whole ecosystems? After all, empathy is the element that has enabled humans to work together and collaborate in order to flourish as species. The festival questioned and proposed that maybe empathy could be learned, found or especially re-found through eg. bodily presence, experimental communication and embodied and alternate visions of perception.

Venues

Interfaces for Empathy -festival's main venue was the former Lapinlahti hospital area that created a very special atmosphere and opened many possibilities for the festival programme to happen indoors in the historical hospital premises but also outdoors by the sea and park as well as in sauna and hot tubs. Other festival venues were Kiasma Museum of Contemporary Art, MUU Galleries, Helsinki City Winter Garden, Herttoniemitalo and Temporary.

Website and publication

Please see empathy.pixelache.ac
A catalogue of 'Interfaces of Empathy' -festival was published during the festival.

Programme of events

Exhibitions
15.09. — 2.10. Syncess
22.9. — 6.10. In Situ: Sonic Greenhouse

Pre- and after festival workshops
8. — 20.9. 'Hackteria's Empathetic Taxidermia Lab
20. — 21.9. Architectures for the Other Side
19. — 25.9. Double Appearances Workshop
26.9. Wastefood Fermentation Workshop

Interfaces for Empathy -festival 22. - 25.9.2016



Festival team and the collaborative curatorial process



The collaborative curatorial process aimed at creating a framework and if possible, identifying methods for the curation that involves people from different kinds of disciplines and practices. Many parts of the festival curation discussions&decisions were documented online in the Slack -environment. The group also met several times in physical locations and had separate planning sessions with smaller groups. The programme thematics was loosely divided into three themes: empathy, technology and collective intelligence, to be with human and empathy & health.

The programme consisted of invited projects as well as the works and projects proposed through an open call. The open call received 130 proposals from all over the world.

Collaborative curation process was generously supported by Kone Foundation.

The curatorial team is discussing with Bart Vandeput aka Bartaku about a new art work produced for the festival at the Kone Foundation Chamber.



The team

The festival was co-directed by Mari Keski-Korsu and Petri Ruikka.

The collaborative curating team consisted of artist Laura Beloff (IT University of Copenhagen), neuroscientists Katri Saarikivi and Valtteri Wickström (Helsinki University), artist & Pixelache member Egle Oddo as well as many other Pixelache members.

Technical Producers | Ilpo Heikkinen & Egle
Festival Co-Directors | Mari Keski-Korsu & Petri Ruikka
Festival Programme Advisory Board | Laura Beloff, Egle Oddo, Katri Saarikivi & Valtteri Wikström

Technical Producers | Ilpo Heikkinen & Egle Oddo
Volunteer Manager | Steve Maher
Photo Documentation | Antti Ahonen
Video Documentation | Justin Tyler Tate
Graphic Design | Karolina Konieczna
Web Development | John W. Fail

Participatory artworks in the festival programme

The festival programme consisted of participatory projects, workshops, installations, presentations and discussions. Most of the programme and events had some kind of bodily dimension in them.

Beat to the Balance



23.-24.9. | Lapinlahti Sauna

'Beat to the Balance' involves having a sauna (usually build on spot with found materials) and tree healing & therapy; a tradition of using whisks – branch bundle of different tree species. It is a treatment that combines the psychosomatic experience of sauna, tree healing, plant mythology and aromatherapeutic effects of different plants used in whisking.

If the cause of the problems of human-kind are the loss of heritage and empathy – sauna is the place to reconnect as it is for purification, silence and has a ritualistic nature. The whisking (vihdontahto) creates a overall conscious, even fierce touch. It enables the holistic power of different tree species, re-connection to the communicating systems of the forests and opens the locks of trauma we carry due to the humans' exploitation of the Earth.

'Beat to the Balance' is a project by Mari Keski-Korsu. She invited Maaria Alén and Bradley Blalock to whisk in Pixelache Festival 2016. Maaria is a traditional sauna healer, cupper and whisker. Bradley is a somatic arts massage therapist with education in several advanced integrative bodywork modalities. During Beat to the Balance, the sauna was open to everyone to take part in the whisking ritual and to learn some basics of tree healing.

www.artsufartsu.net

BerryBabe



24.-25.9 | Lapinlahti Hospital Second Floor

The tongue and the Aronia m. Babe berry unite with minerals, wood and energy. Fused by forgotten and yet unearthed knowing they engage in an intraspecies ritual.

From the tonguetopological plane, the essence of the Aronia m. Babe berry comments intimately through the human on the human race. A constellation inspired by joyful discussions on sensing, interpreting, thinking, enacting. Berry Babe is part of a series of human attempts to assist the Aronia m. Baroa Belaobara berry in expressing its essence and relations to its ambient environment.

Idea: Aronia m. Baroa Belaobara and Bartaku

Realization: Bartaku in collaboration with Kira O'Reilly (course leader/lecturer) and students of MA Ecology and Contemporary Performance at the Theatre Academy of the University of Arts Helsinki. Produced at Serde Arts Center as part of Frontiers in retreat (frontiersinretreat.org)

Special thanks to HIAP, Mäki-Reinikka Kasper, Gabriela Vranou, Marloes Van Son, Kira O'Reilly and students.

bartaku.net

Seeing from another point of view

Channel Surfers



22. - 25.9. | Kiasma Seminar Room

Pixelache visitors were invited on a playful collaborative journey to dissolve interpersonal boundaries. Each Channel Surfers headset is equipped with a small television screen and a video camera. The headsets prevent their wearers from direct visual perception of the world. However, the television screens pick up live video transmissions from the different cameras. The arduino controllers enable continuous and dynamic altering of which camera is sending video to which TV screen.

For instance, a participant will one moment be seeing through the camera they themselves are wearing, but then instantly be switched to seeing from the perspective of any other participant. Participant A & B can experience each other's perspective but then be switched so that participant A sees from the perspective of B, but participant B sees from the perspective of participant C and so on.

Participants were guided together to take part in a variety of playful activities. These activities were carefully chosen based upon experimentation with different dynamic configurations of camera viewpoints to provide different sensations of I, We, You, and They.

Channel Surfers is by Steven Beck, Robb Mitchell, Jakub Rybar, Merja Ryöppy and Jakub Sypniewski.

Kinobox Obscura



22.-25.9. | Lapinlahti Hospital Park

The art collective Kinobox Obscura brought its 3D camera obscura paddle wheel boat – the first of its kind in the world – to the festival. The artists pedal the paddle wheel catamaran and give the audience free boat rides for 2-3 people at a time. For the first time ever people had a chance to see an upside-down “3D movie” on waters. The world outside the boat cabin is seen on a silver screen in 3D when wearing RealD 3D-glasses. The boat is equipped with custom-cut lenses (two lenses, one for each eye) and circular polarized filters. The viewers can change the image focus by adjusting the lenses by two handles.

The boat has been built using recycled materials wherever possible. The deck is made out of old fire hoses from Helsinki Fire Department, the cabin is covered with silverish metal sheets from an offset printing house and the door handles have been modified from old Lapinlahti hospital bed railings. And like all Kinobox Obscura artworks also the 3D camera obscura boat works without any electricity. The had been built in the Kinobox docks in Lapinlahti.

Kinobox Obscura cruises were available every festival. It was also possible to take a ride with the KO Silvershadow Mark 2 – the 3D camera obscura bikes on the festival grounds.

The members of Kinobox Obscura crew are Juho Poesiloe Pöysti, Risto “CW01” Puurunen, Mika Paunio and Tuomo Vuoteenoma. The building of the first 3D camera obscura boat was funded by the Arts Promotion Centre Finland and Kone Foundation grants. Baltic Lifejackets Sweden provides lifejackets in all sizes to secure safe 3D voyages.

Sensing through the other

To Flavour Our Tears



22. - 25.9. | Gallery Lapinlahti

Some species of moths and bees have evolved to land on mammalian eyelids (including humans) and drink our tears. In times of relentless human tragedy and environmental catastrophe, are we creating the perfect conditions for these tear-drinking insects to flourish? What do these insects want from our tears anyways?

Humans believe we have spent the last 10,000 years domesticating species of all sizes, shaping the planet in our image. Perhaps the tear-drinking insects have been domesticating us the entire time, and they are now ready to farm our tears more intensively. Should we be attempting to repel, attract or give thanks to those that dine on us?

'To Flavour Our Tears' is an experimental restaurant that investigates the culinary properties of tears, and the culinary needs of insects and other eaters-of-humans. How do you taste to the small organisms that consume parts of you everyday, and every last bit of you when you die? How can humans manipulate our bodies, diet & emotions to change our own flavour? As new tools of microbiome research reveals the many micro-organisms that live in and on us, the human body will be increasingly seen as an ecosystem, zoo or hospital. This is your chance to think of your body as a restaurant, and start to cook and flavour yourself well.

To Flavour Our Tears is a project by the Centre for Genomic Gastronomy. It was presented by Zack Denfeld in the festival.

genomicgastronomy.com

The Machine To be Another



22.-25.9. | Gallery Lapinlahti

The Machine To Be Another is an Embodiment Virtual System that allows individuals to experience the world through the eyes and body of another (BeAnotherLab, 2014). By combining Virtual Reality, neuroscience, embodiment cognitive sciences and Performance, TMBA is a system that offers users the possibility to see themselves in a different body while moving and interacting with the space with realistic tactile feedback. The work allows the participants to experience the subjective perspective of another. TMBA works as an open platform to co-design immersive experiences in which one can step into the shoes of another.

A long term research on how to promote empathy among individuals of different social, cultural and ideological contexts has been used to address issues like cultural bias, immigration, generational bonding, conflict resolution and body extension. Furthermore, as a low budget and open system (Creative Commons non Commercial Share alike), TMBA may work as an embodiment VR tool with possible implications in storytelling and first-person VR filmmaking as well as in fields like education, psychology and healthcare.

Finally, TMBA system (that combines hardware, software, protocols of interaction and narratives) is built on an open community of creators, scientists, performers and participants gathered by a common dream of building an empathetic society.

The Machine to Be Another was presented by Marte Roel and Daniel Gonzalez Franco from BeAnotherLab.

www.themachinetobeanother.org

Empathetic installations



IN SITU: Sonic Greenhouse

22.9-6.10. | Helsinki Talvipuutarha / Winter Garden

IN SITU is an interactive audio-architectural installation, which transformed the Winter Garden greenhouse (Talvipuutarha) into a gigantic musical instrument. The entire glass structure of the Winter Garden was turned into a multi-channel sonic space. Vibration speakers attached to the building's glass walls turned the glass panels into speakers. The compositional work, the unique architecture and acoustics of the greenhouse, as well as the strong presence of plants all contribute to the creation of an extraordinary soundscape. IN SITU constitutes the Finnish premiere for a whole building being transformed into a musical instrument. The work brought together an original combination of sound and architecture with the larger issues related to the "greenhouse" concept, such as environmental issues and the poetics of connection/separation inherent to a glass structure.

The work also incorporated interactivity with natural elements both inside and outside the greenhouse: The soundscape was modified by an environmental data feed, both the long-term statistics of local climate change and data collected real time from the surrounding environment. The project fosters social awareness on one of the key contemporary issues of the anthropocene – the redefined relationship between the dominating human and the contained nature. Through the sonic medium, the piece lead the public into a sensorial inquiry about the present-day dialectics/dialogue between man and nature.

IN SITU: Sonic Greenhouse is by Otso Lähdeoja and Josué Moreno.

sonicgreenhouse.eu



Syncness

15.9. - 2.10. | MUU Cable (Cable Factory)

'Syncness' is an audiovisual interface that researches human ability to vocally sync with crickets and try to evoke a relationship. The bustle and noise of anthrophony, the humming of cities, machines and roads make the bioacoustic landscapes of other living beings fade away. We almost lost the awareness of other life forms that we are sharing the environment with. However anthropocentric subordination of other creatures is also suppressing the understanding of the human-animal. The language that we use to communicate is human, the voice is something we can express with all species. Is it possible for humans to imagine how it is to have a voice and rhythm encoded into the tissue of the nervous system? Is it possible to imagine that the frequency of the voice depends on the temperature of the environment?

The situation in the work 'Syncness' enables us not only to listen but to really hear. It is an audiovisual interface that creates opportunities for sound synchronisation between human beings and crickets, *Acheta domestica*. 'Syncness' is a harmony and cacophony of sound exchanges. It is a first step towards an algorithmic language that would enable non-verbal inter-species communication. The dialog is transmitted to space via radio as to reflect upon the human urge to find extraterrestrial life. However human species is not even able to understand most of the cohabitants on this planet.

Syncness is by Saša Spačal and Slavko Glamočanin.

projectsyncness.wordpress.com



Resistance Pulp

22. - 25.9. | Gallery Lapinlahti

July 2016, Mikko Lipiäinen initiated a process of investigating the possibilities of producing community-made paper of local materials with cultural importance for the residents of Aldeia Velha, a village of indigenous Pataxó ethnicity living in the Atlantic Forest ecoregion in South Bahia, Brazil. One of the hoped outcomes of this process is to gain a better insight on the technology of paper production as a complex cultural phenomenon due to its significance in the region in the form of relatively recent invasion of Finnish-Swedish-Brazilian eucalyptus pulp industry with which some Pataxó communities are in conflict, among other local inhabitants such as the members of the Landless Workers Movement MST. The process is introduced as a small installation of paper objects made of the plant and recycled materials found, harvested and foraged from the Atlantic forest ecoregion in South Bahia.

Together with the objects a video documenting the discussions around the alternative pulp making was displayed as 'Resistance Pulp' installation in the festival. It is an experimentation with the specific locality's materials' expressiveness: to what extent could the hand-made paper based on local materials as itself communicate of the ecological, political, economical and cultural conditions where it is made in? What kind of message will the artisanal paper as a medium be? How would it work as an interface for Global North-South solidarity?

Empathetic installations and performances



My Neighbour, the Squirrel

22. - 25.9. | Lapinlahti Park

'My Neighbor, the Squirrel' is an ongoing installation series that spread into the Lapinlahti park. The small birdhouse type summer cabins mark the imaginary territory and the possibility to live side by side with the Flying squirrel (*Pteromys Volans*).

The flying squirrel is a species arousing discordant feelings amongst people, usually bringing up the question of how humans' territory is defined. The flying squirrel has become a symbol for two totally different positions: for some it's a species that the human world has almost driven to extinction, while as for some it is a destructive nuisance that prevents construction projects and the economic use of the forests.

These decisions made in the urban planning processes define not only the territories of human beings, but also the rights for other species to live within these human-made boundaries. But what kind of species is allowed to live as a neighbor to human, and what kind of empathy does this process take? How could we translate the language and the culture of flying squirrel to our human languages? How much does flying squirrels have to adapt in order to be sufficient to live in the human-made world?

The work discusses about other animals' rights to privacy. Is it mandatory that the protected species offer their presence in order to even be allowed to exist in the first place? Are sharing a same living space and experiencing a presence of the other animal preconditions for empathy? Is it real, even if we can't observe it personally? 'My Neighbor, the Squirrel' explored this conflicting field of space, presence/absence and coexistence.

The piece was by Kaisa Illukka and Juulia Juutilainen.



Olento

23.9. | Lapinlahti Hospital Seminar Room

The physical force of emotions moves sound and matter. It leaks and streams out. It wrings the face, gives it color, and tints the voice of a speaker. Artificial intelligence will learn to understand the gestures linked to certain emotions, but how can it learn to feel emotions without a body?

Olento is an interactive artwork and an artificial intelligence made in co-operation between the Olento collective and the NEMO research group. The goal is to find a digital language for emotions through aesthetics. Olento forms its digital body through aesthetic components: it shows its emotions in its changing form, color, surface and breath. In Pixelache, Olento was an installation that changed in response to the presence of a viewer.

Olento collective is an art oriented working group developing Olento artificial intelligence. Members of the collective are Saara Hannus, Jani Hietanen, Matti Hyvönen, Jaana Ristola and Ismo Torvinen. The collective evolves based on the needs of Olento.

Olento is supported by AVEK – The Promotion Centre for Audiovisual Culture and VISEK Centre for the Promotion of Visual Art



EPIC-Tom

24.9 | Lapinlahti Hospital Auditorium

EPIC-Tom (the performance) is an interspecies audio-visual and theremin performance that expands on new media performance by considering more-than-human creativity. The human and canine collaborative project is inspired by lived experiences shared together over time. Relational potentials are at the core of EPIC-Tom where human and canine creativities co-arise.

The performance incorporates the live animation and a granular treatment on the recording of Tom's vocals. Computational techniques experiment with extensions of time and experience of space Tom may have had while catching the ball. This soundscape provides a durational call as a foundational element for the participating human musicians' live responses. Andreyev uses the theremin as one of the instruments in the performance because its sonic characteristics are similar to voice, even canine voice.

The project also involved the participation of local musicians in Helsinki.

Production team

Julie Andreyev: concept, editing, theremin performance

Simon Overstall: Max/MSP software, granular soundscape performance

Tom: concept, actor, vocals

Jay White: animation of Tom

Richard Overington + Hyuma Frankowski: motion capture support

Conversations

Conversation: Reflections on Cellular Empathy



23.9 | Lapinlahti Sauna

Empathy seems to be, in its general informal meaning, a flow of inclusive feedback between elements or individuals. What do we see if we try to envision, create a mental image symbolizing empathy? Most commonly a face, features, expressions.

It is not similarly intuitive to envision empathy at the cellular level, and yet also there it appears to play a significant role, enabling inter-subjectivity.

If our cells can understand mechanisms that lead to healing, inclusion, and cohesion, perhaps the pure imagination of their activity could provide new insights on empathy and inter-subjectivity.

The seminar took place in the water, chosen as a binding element to favor the dialogue between the participants. There were 23 places for participants, sitting inside two mildly heated palju-pools, naked or wearing any type of clean clothes they wish.

Emmy Verschuren lead the discussion, towards an experience of empathy as not only human, but also true of animal, cellular and molecular systems, counterpointed by reflections on communication, on experience as indirect phenomenon, the role of water, sound and other environmental elements in establishing cohesion and interrelation.

The discussion was enriched by the participation of composer Dario Lo Cicero who played his amphibious instruments and by the installation of artist Rosa Mundi. The concept and organisation was by artist Egle Oddo.

Conversation: To Be With Human



24.9. | Lapinlahti Hospital Seminar Room

Humans naturally empathize with other humans - but to what extent empathy across species requires possibilities for communication? One of the common understandings is that empathy is a capacity which makes humans understand & identify what the other is feeling, what is their situation and perspective, and why the others are acting in a certain way. Even when we think about non-humans we already position all of them into the human worldview.

Can we, humans, reach the next level of empathy that potentially would enable us to understand the other organisms' perspectives and support the coexistence? Is it possible to experience empathy towards species that are considered not cute or intelligent?

Short presentations and actions by whale expert Rauno Lauhakangas, tree healer Maaria Alén, Toissisa Tiloissa / Other Spaces ('Avalokiteshvara in Action' - a participatory empathy action), artist Antti Tenetz and researcher Andrea Traldi was followed by open discussion.

The conversation was facilitated by Laura Beloff and Mari Keski-Korsu.

Conversation: Empathy, Technology and Emergence of Collective Intelligence



23.9 | Lapinlahti Hospital Seminar Room

The panel discussion, in its contemporary manifestation in countless events, can be seen as one of the most empathy- and collective-intelligence-inhibiting structures guiding interaction and not fostering empathy or fruitful problem-solving activity.

In this seminar we used the time for collectively trying to find a solutions to a few impossibly difficult questions like: *In order to solve problems created by climate change and the increasing loss of biodiversity, which structure for interaction should be more empathy-enabling? Is it the Internet or for example a structure guiding political decision-making? How would you increase empathy in these? What would happen as a result of more collective intelligence emerging in these structures?*

Simple empathy skills fostered in the conversation were: short speeches, more positive commentary, responsiveness towards the commentary of others and giving everyone a chance to speak. The seminar was searching for ways to for collective knowledge and intelligence by challenging seminar conventions.

The conversation was facilitated by Katri Saarikivi, Valtteri Wikstöm and Petri Ruikka. The participants were artist/ professor Katherine Behar, artist Oliver Kochta-Kalleinen, artist Jaana Ristola, artist/researcher Marte Roel and designer Aleksander Nikulin.

Talks, walks and presentations



Cabin Walks & Talks: Tracing interspecific empathy
24.9. | Lapinlahti Park | Excursion & lecture&discussion

Cabin walk & talks: Tracing interspecific empathy was an excursion with Ph.D. Miiamaaria Kujala and artist-researcher Mia Mäkelä. What kind of empathy we as humans feel for other species? How is empathy influencing how we detect the emotional states of other beings. What are the latest scientific discoveries on the field of empathy of species like dogs? Do other species share the same notion of empathy with us? The field trip included discussions, empathy exercises, tasks and sharing experiences & feelings.



Messenger Between the Worlds
22.9. | Lapinlahti Hospital Seminar Room

In her presentation, Finnish author Johanna Sinisalo talked about the meaning of wondering and questioning in her literary work. She also described how reality relates to fiction and how they feed each other, particularly in her novel 'Blood of Angels', in which the Bees have a special role.

Sinisalo considers herself as an author that likes the best to deal within "the zone where the frontier between natural sciences and the miracle is the most vacillating". She continuously seeks inspiration from the latest scientific research, because "in the periphery of knowledge, in those holes and shadows, where the mystery exists, also the stories emerge". The Bees are believed to be messengers of the Gods, passing through worlds, and in many cultures symbolising immortality.

Sinisalo explained how extraordinary Bees are also from a natural/scientific point of view, and how they are a rich source of inspiration for an author - and how they can also be carriers between the sciences and arts.

This talk was a part Architecture for the Other Side –workshop organised by Ulla Taipale and Christina Stadlbauer.



CopyLove & Remix (audio-visual source-code)
25.9. | Lapinlahti Hospital Seminar Room

Felipe G. Gil presented ZEMOS98's signature 'audiovisual source code' format at Pixelache, with the subject "Remix and Copylove", making a presentation that is a mix of spoken live presentation with audio-visual clips from popular sources, such as movies, tv, as well as favourite video remixes. He shared his story and impressions from CopyLove themed festivals in Sevilla, and related inspirations that brought him and his organisation to Helsinki. CopyLove is about feminist care economics and the invisible layers which supports our well-being in communities, while empathy considers perspectives other than one's own.

By bringing Zemos98 to Pixelache we wanted to extend that feeling of empathy and solidarity, reaching out to: 1.) Citizens worried about increasing intolerance in Finnish society and want to support concrete actions that create new narratives, 2.) Alternative Economy Cultures -oriented initiatives, including crowdfunding & feminist/care economics that want to cross-pollinate their thinking across Europe, 3.) The Open/AvoinGLAM and AV practitioners, activists and researchers who want to learn more about the Audiovisual Source-code method and event-format, and Remix for the Commons approach and 4.) To the Spanish-speaking community in the Finnish metropolitan (Helsinki)-region who appreciate innovating cultural organising.

CopyLove was organised by Andrew Paterson, Mariana Salgado and Andrea Botero.

Keinutuoli Korner – Open forum



24.-25.9. | Lapinlahti Hospital 2nd Floor

Keinutuoli Korner was an open forum of the festival for everyone to present their ideas, demos, presentations, performances, actions...

Among the many presentations there were e.g.:

- * Jose Jacome: Inside Job, a cultural revolution
- * Yvonne Billimore (SSW): Mesa Baldio: Makers Meal Brazil
- * Andrew Gryf Paterson: Highlight of Peli Poikki anti-racism & anti-fascism walk demo in Helsinki
- * Andrea Traldi & Agnieszka Pokrywka: Becomebecome - transdisciplinary programme for adult education
- * Suva (Philosuva): Echographic expression - a state of deportation!
- * Alla Kholina: Understanding empathy through interaction with autistic adults
- * Claudia Di Gangi: Dimora Oz, Palermo/Helsinki
- * Epidemic: ILOVEYOU aka LOVE LETTER FOR YOU // loveLetterVbs reading by [epidemic] // Bologna, D-I-N-A Festival, May 24, 2001
- * Pete Gomes: Cycle of Purposes (excerpt)

Rocking synchronously together in rocking chairs has scientifically been shown to increase feelings of affiliation between people and the success of joint activity. Keinutuoli Korner thus allowed us to explore this synchronicity first hand.

The forum was hosted and facilitated by Andrew Paterson and John W. Fail.

Workshops

Hackteria's Empathetic Taxidermia Lab



9. - 24.9. | Temporary and Omenapuutalo

Hackteria's Empathetic Taxidermia Lab' was a durational, collaborative and explorative experimentation on taxidermy with Marc Dusseiller, a co-founder of the Hackteria network. Taxidermy is the art of preparing, stuffing, and mounting the skins of animals for display, study or just simply preservation. It has been around for centuries in various implementations from hobbyists' anthropomorphic representations of imagined human happiness, to contemporary artists.

The aim of the lab was to investigate artistic practices and DIY traditional craft with living/non-living media to reconnect us with our ecosystem and ourselves. The pre-festival lab was set up between 8.-20 at Temporary, a newly opened Helsinki's sandbox for practice-based research into experimental interactive formats. The lab was organised in the context of ongoing Pixelache project Ferment Lab by Agnieszka Pokrywka & Andrew Paterson, and was supported by Pro-Helvetia Foundation, Switzerland.

The summary of the discoveries and accomplishments made during 'Hackteria's Empathetic Taxidermia Lab' took place on 24th September in Lapinlahti (Omenapuutalo) during Pixelache Festival days.

www.hackteria.org

Architectures for the Other Side



20. - 22.9. | Gallery Lapinlahti

A three-day workshop on Architectures for the Other Side was inspired by the novel *Enkelten Verta* (The Blood of Angels) by author Johanna Sinisalo, and the works by master architects mimicking and adapting bee-made patterns and structures to human architecture.

The workshop was led by biologist and beekeeper Lauri Ruottinen and by carpenter Jussi Kontio, and the participants developed different experimental houses for Bees. A short introduction to the bee ecology was also presented. The workshop was designed by Ulla Taipale and Christina Stadlbauer and it was a part of Melliferopolis Fest program.

The beehives constructed, were left in Lapinlahti and their use as for their real purpose to habit bees, is explored during summer 2017 in Lapinlahti park.

melliferopolis.net

Dreaming, singing, rocking



Silent Bird Song

23.9. | Keinutuoli Korner & Lapinlahti Park

Today, pressures from the marketplace dominate our food choices and preferences and maintain a detachment from the land as our source of sustenance. Would allowing the land to revert to an almost wild state enable us to develop symbiotic relationships with particular species of flora and fauna present?

In properly inhabiting richly biodiverse environment, we can come to understand that whilst all other species contribute to a single interconnected system, people remain outside of this, residing instead within our own, discrete and disconnected human system. If we choose to properly relinquish control of our immediate 'natural' environments; our gardens, our parks, our water sides, how are we then able to (re)integrate ourselves into the 'wild' system that takes over.

Focussing on the idea of (re)integrating oneself into a 'natural' environment, the workshop present a set of key questions to provoke different ways of framing or understanding our place within a biodiverse system. Participants were led in a making activity, utilising natural materials from around the Lapinlahti park, and encouraged to integrate themselves into the immediate park environment via an artistic intervention or gesture.

The workshop was by Monika Dutta and Jake Harris.



Active Dreaming for Empathy

24.9. and 25.9. | Gallery Lapinlahti

In all cultures around the world, night-time dreams, in concert with coincidence and imagination, have resulted in artistic productions, scientific discoveries, political turnarounds and spiritual breakthroughs. Active Dreaming for Empathy workshop explored and defined a few simple strategies to work with information that we access during our dreams.

When systematically explored, it can be discovered how group-dynamics and process-based strategies leverage insight from the collective unconscious and make it available to collaborative consciousness. The workshop had few drumming sessions, the participants learnt about the Active Dreaming protocol, and experienced first-hand how to work with the playful and mysterious Dream Tarot.

This simple protocol for working with dreams creates a space for empathy where social and cultural barriers can be reduced and the bonds we share with others introduce new knowledge in our individual lives.

The workshop was lead by Andrea Traldi.



Double Appearances

19. - 25.9. | MUU Gallery & Media Base

Double Appearances Workshop by Jukka Hautamäki and Roberto Pugliese explored the theme of interface and instruments of empathy. Technology promises experiences that involve the whole body and the senses to the extent that our perception and consciousness can be strongly affected. The goal of the workshop was to approach both theoretically as well as with hands-on practices the design of new interfaces that mediate social encounters and human relations.

The workshop programme consisted of a 4-day hands-on collaborative platform, where 10-15 artists and makers exchanged ideas and practices for the creation of interfaces and artworks then exhibited in MUU gallery. The process starts before workshop through informal on-line sessions.

The workshop was organised by Artists' Association MUU with Kruks - Finnish association for art and technology. The production of the workshop was supported by Educational Centre Visio.



Emotion Hack Day @ Pixelache: Rocking Chairs

22.9. | Gallery Lapinlahti

Mirroring of facial expressions and body postures, as well as synchronization of body movements, and even oscillatory neural activity happens spontaneously between interacting individuals. This synchronization may be connected to the level of understanding between individuals, to success of joint action as well as aspects of empathy such as emotion contagion.

Could inducing or increasing this synchronization lead to increased empathy? Recent research findings point towards a tentative yes. For instance, rocking synchronously together in rocking chairs has been shown to increase feelings of affiliation between people and the success of joint activity.

In this workshop, rocking chairs were hacked for the purpose of deepening empathy between people. In the tradition of the prepared piano, the chairs were outfitted with acoustic sound-makers, but also with electronics, including physiological sensors. The workshop included a DIY tutorial for making a skin conductance sensor with Arduino.

The workshop was facilitated by Katri Saarikivi and Valtteri Wikström.

emotionhackday.com

Mixing with DIY science

Kitchenlab



Machine Wilderness



23.9. | Omenapuutalo

For one day, Omenapuutalo was turned into a biochemical lab developed by TOP, a Berlin-based association for the promotion of cultural practice. The aim of the project is twofold: to design a modular set of tools that turn a home kitchen into a "lab," and to teach the participants to use a home kitchen for unorthodox purposes. The lab arrangement of the kitchen provides an atmosphere for discourses about the world and society, including cultural heritage and scientific knowledge, fermentation and distillation, humans and other living beings. Kitchenlab aims to gather those interested in working between the studio, the kitchen, and the laboratory, where food culture, experimental lab culture, and artistic and creative practice overlap.

At Omenapuutalo, the participants were invited to join Kitchenlab experiences with Mindaugas Gapševičius, Elizabeth McTernan, and Wojtek Mejor. Mindaugas conducted the workshop 'My collaboration with bacteria for paper production.' While examining a symbiotic colony of bacteria and yeast (SCOBY), participants were introduced to bacterial paper. Led by Elizabeth, 'Sun collaborations: A workshop introducing the cyanotype process' is comprised of practical and discursive work devoted to the cyanotype technique, a photographic printing process that produces cyan-blue prints. For another papermaking workshop, 'Bacterial Love Letters', Wojtek took back power over paper and brought it into the kitchen to make it toxin-free, natural (perhaps even edible), and out of plants readily available in the local surroundings.

These workshops were an opportunity for non-experts to connect with the basic properties of bacterial and plant-based paper production and photographic imaging, as well as to understand these as processes that are absolutely contingent on history, chemistry, environment, hand, and surface, and that anyone can access.

22.9. | Omenapuutalo

Machine Wilderness is a program of fieldwork looking at technology from the perspective of specific landscapes in order to learn how to design technological systems as integrated parts of complex biomes. The work is based on local ecological cycles, biodiversity and biosemiotics. Human technologies have almost exclusively been used for the domestication of nature. What could our technologies look like if they are designed as participants in our landscapes that are part of material flows, and foodwebs? Machine Wilderness is an art&science program dedicated to reimagining the role of technology in our living landscapes, through in situ prototyping of ecological robotics and hybrid systems.

The workshop started with a general introduction of Machine Wilderness by Theun Karelse and an overview of prototyping fieldwork done so far on various locations in Europe. Clemens Driessen presented his work with technology and farm animals. The fieldwork session looked for hidden opportunities Helsinki offers for plants and animals. Animals and plants are gradually joining us in our urban and industrial landscapes. Could technology be used as a positive influence for them to navigate human dominated environments? An exploration of urban mixed zones in Helsinki was made to prototype technological interventions for wild animals to navigate the local Anthropocene landscapes.

The workshop involved rapid prototyping by building a deck of cards as a design tool. These cards form sets to challenge our perspective of urban infrastructures. They are a way to see the world through the eyes of non-humans. The participants prototyped interfaces of empathy for a range of wild creatures that might inhabit or transverse Helsinki.

From technology to somatic & mind

Soft Robotics



24. - 25.9. | Gallery Lapinlahti

Soft robotics is a growing field of research wherein soft and compliant materials replace some or all of the traditional rigid parts conventionally used in robotics. The soft parts can engender properties such as elasticity, full body actuation and delicate object handling which can be beneficial for many different applications. Soft structures can also give robots a more biological appearance and are generally safer in robot human interactions. Materials such as silicone rubbers, for instance, allow movements to become more fluid and “naturally” expressive. A soft surface is also reminiscent of human and animal skin, which some researchers have claimed allows for a higher degree of identification with and feelings of empathy toward robots.

Soft robotics has become a field of enquiry for possible applications within areas as diverse as eldercare, prostheses, surgery, rescue operations, and wearable technology. More recently, soft robotics has also been gaining attention from architects, designers and artists. Certain challenges and difficulties, however, emanate when considering the manufacturing processes as well as the rapid prototyping solutions that can be used to produce soft morphologies.

In this workshop participants got a broad introduction to the field of soft robotics. Through hands on practice-based inquiry participants became acquainted with a number of selected methods for a simple production and control of soft morphologies.

The workshop was lead by Jonas Jørgensen and Frank Veenstra.

The Power of Silent Wisdom



23.9. | Gallery Lapinlahti

In 'Power of Silent Wisdom' –workshop experimented to open new realms into our understanding about the universe; how it functions from the point of view of the other species. Is it possible to reach deep understanding together with other species and how they can teach us to listen to ourselves. The participants got to know the healing power of the other species and the environment around us. They connected to the wisdom of the other animals and to their love.

During the workshop, the participants learnt the basics of communicating with other animals. What the communications means, what it is not, how it can be used etc. They went through the ethical point of views of the communication and how it relates to the well-being of the other animals. They also learnt to communicate remote and in the presence of the other animal through practice-based exercises

The workshop was lead by Maiccu Kostinen and Ingela Nicklas.

Singing Länsiväylä



23.9. | Lapinlahti Hospital 2nd Floor and Länsiväylä

A motorway, a power-station and the entrance of an underground car park on one side – the seagulls, the sea and the park of Lapinlahti hospital on the other. A group of people gathers and starts walking and listening towards Länsiväylä. Experiencing the tuning, detecting sound and water waves, the group starts to improvise following a few, easily defined rules forming a swarm sound reacting to the motorway, the landscape. The emerging sound explores, captures and displays the sound of the running machines. For one moment, they redefine the situation. Perception becomes more important than judgement and leads to a new way of experience of this acoustic environment or soundscape.'

Singing Länsiväylä' also questions and explores the sense of hearing and our own resonance to the sounds which surround us. A workshop introduced the idea: How do we perceive sounds and how do we deal with them? Do we allow the sound to reach us? Sound was experienced as vibration which can be felt in the body and our voice as attentive and waiting to communicate with it.

The workshop was lead by Grit Ruhland.

Foodycle Festival # 4

Foodcycle 24.9.2016



Foodcycle 24.9.2016



Lapinlahti yard and Seminar room

The fourth edition of Foodcycle, an interdisciplinary food festival was organised again in the context of Interfaces for Empathy festival. This time, Foodcycle was happening in the festival area, too – unlike previous years. Foodcycle offered a series of presentations framed as Battles and Farmer's market in the yard that also had some workshops.

Foodcycle explored what is empathic eating. Contemporary food production and consumption spoil and burden the ecosystems. In addition, the decrease of natural resources like water, oil and minerals for fertilisers challenges the food production. At the same time, the food production system is considered socially and ethically unjust; the natural resources, food, money and well-being is divided unevenly in between people. Could empathy, identifying with another's situation solve the ecological, ethical and social problems of our food system?

Foodcycle festival organised two battles about empathic eating through various themes. In Protein-battle different protein sources like eg. oat, mushrooms, meat and insects competed playfully. The stories of different protein sources and producers' visions of them were heard. The audience took part in imaging what kind of food an empathic consumer chooses.

Food channel -battle searched for alternatives for traditional food supply chains. Why buy food direct from its producers, join a food co-op, start urban farming or using wastage food? In this battle, one learnt about start of alternative food supply channels and how those who invent them, see the future. The audience took part in imaging from where an empathic food consumer gets their food.

In Foodcycle festival's Farmer's market in Lapinlahti hospital yard, the farmers are selling eg. vegetables, bread and sausage from close by farms of Helsinki. There were food trucks, -bicycles and insect buffet in the market. In addition, a workshops like sausage making or circulating nutrients back to the field (urine and composting toilet) offered hands-on practical experiments for the visitors.



Programme

Farmers' Market

12-16 Lehtokummun tila (vegetables), Ruokaosuuskunta Kaupunkilaisten oma pelto(vegetables), Mainio Puutarha (vegetables), Feri's sausages (sausage), Samsara (bread), Helsieni (Helsieni Growkit), Kal's Specialty Foods (mustard, jellies, jams), Huhtasrinteen Kotihunaja (honey)

Foodcycle Battles

13.30-14.00 Discussions: BIOUREA- ja KIVIREKI-projects enhancing nutrient recycling (Käymäläseura Huussi)

14.00-14.15 Opening words: What is empathy and what does it mean in the context of food production? (A Rocha Suomi Mikko Kurenlahti)

14.15-15.00 Discussion: Protein-battle (Puhtikaura, Helsieni, HyväSikala XO oy / Benjamin lihatori, EntoCube)

15.00-16.00 Discussion: Food channel-battle (From Waste to Taste, Ruokaosuuskunta, Dodon kaupunkiviljelijät, Reko-lähiruokarenkaat)

Street food and showcase

Social Food Street, Labby Catering Sisaruxet, Cafe Damaskus, Insect buffet (EntoCube)
Raw sausage making showcase Feri's sausages (12:30 and 13:30)

>> foodcycle.info

>> ruoantulevaisuus.fi

Pixelache Projects and Events 2016

'Saudade de Europa' by Various Artists

22. - 25.09 | Gallery Lapinlahti, Pixelache Helsinki Festival 'Interfaces for Empathy'
14. - 16.10 | Galleria Hoppa, Jyväskylä, 'Interfaces for Empathy' Satellite Event
03. - 06.11. | Un-used shop space, Rovaniemi, 'Interfaces for Empathy' Satellite Event

Saudade de Europa by Various Artists is a poetic research about the economic transformation of the continent over the last 50 years. Where globalisation rendered it into an indifferent consumer driven society.

Various artists took a road trip first to Helsinki via Cologne, Görlitz, Warsaw, Riga and Tallinn, then continued to Jyväskylä and finally to Rovaniemi. Various Artists acquired, collected and transforming objects and their stories that relate to Europe's challenged economic transformation. These objects or artefacts are all part of a wide range of utilities - from hardware, kitchen tools, to aesthetic decorative objects, to garments, etc. The one element that all the artefacts have in common is saudade, the untranslatable word from Portuguese that refers to melancholia, nostalgia, a feeling of loss or missing. The acquired artefacts and moreover the shops where they are to be found, take us back to 'the good old times', when there were no shopping malls or online shops. When storeowners had the time to connect to a client, and the items they sold were made by local people to be owned by responsive customers. In 'Saudade de Europa' these 'good old times' also represent a possible future scenario, an alternative to our current neoliberal system, and an active support for an economic diversity.

The artefacts were "processed" on the road in improvised studios like hotel rooms, pubs, ateliers, etc. Various Artists' fictional members use various techniques to transform them into storytelling art-pieces. Apart from the acquisition and transformation of the artefacts, the life stories of the shop owners are of great importance. To disseminate all the encounters and stories Various Artists uses contemporary online interfaces/sale sites like eBay, ArtFinder, and Saatchi Art as a form of publishing to reach a specific public of online consumers. This 'ONLINE Selling' is the advertising strategy to distribute the collected stories and to raise awareness of the threat to the economic and cultural well-being of local shop owners due to the shift towards online commerce, and the rise of large retailers.

Various Artist's Saudade de Europa was a collaboration project in between Pixelache's Interfaces for Empathy festival, Live Herring in Jyväskylä and in Rovaniemi, with Northern Media Culture Association Magneetti (Polarized! Festival) and Cross-art Association Piste (Vitus festival). The project was generously supported by the Finnish Cultural Fund.

Saudade de Europa was first realised in the context of Interfaces for Empathy festival and its' satellite events in Jyväskylä and Rovaniemi. Various Artists will now continue the project all over Europe.

>> various-artists.be

>> www.ebay.com/usr/saudade-de-europa

>> liveherring.org/various-artists-saudade-de-europa

>> vitusfestivaali.com



'Saudade de Europa' in pictures



‘Saudade de Europa’ visited artisans and shop owners



‘Saudade de Europa’ visited artisans and shop owners across Europe and Finland during three trips.

Living Spaces festival in Rovaniemi and Jyväskylä



Programme in Jyväskylä 21.5.

12-15 Johanna Juvonen and Biagio Rosa:
(S)low communication workshop in Toinila,
Petäjälä

17-18 Sound artist murmer's (Estonia/US)
Echo Surveys sound performance in
Taavettilan rihi

19-21 Pixelache presented Living Spaces 2015
& Interfaces for Empathy 2016 festivals in ti-la
2016 gallery (Mari Keski-Korsu, Petri Ruikka,
John W. Fail)

As a part of Pixelache 2015 Living Spaces festival touring program, sound artist murmer (Estonia/US) performed in Rovaniemi 7. of May. Murmer brought his 'Echo Surveys' sound art performance to Culture House Valsa, soon to be torn down squatted house in the centre of the town. All the sounds in the performance were produced by the materials found in the Valsa house or pre-recorded in the same space. Murmer creates an unique and straight-forward connection to the space and the audience as well as maintain an aspect of risk or surprise in his performances. 'Echo Surveys' can be experienced as a performance or as a pop-in-out sound installation.

The program was produced in collaboration with Pixelache, Northern Media Culture Association Magneetti ry, Napa-gallery and Culture Association Valsa.

Pixelache also visited Jyväskylä and its' Yläkaupungin Yö -festival 21. of May. The program of the visit reached also to the neighbouring municipality, Petäjälä and was again based on the Pixelache Festival 2015 - Living Spaces, organised in Helsinki in autumn 2015. The festival explored the thematics of cultural decentralisation.

This time, murmer brought his 'Echo Surveys' sound art performance to Taavettilan rihi (the oldest wooden building in Jyväskylä). All the sounds in the performance were produced from various resonances of the building, which were recorded and played back, and mixed with real-time playing of the same surfaces and structures.

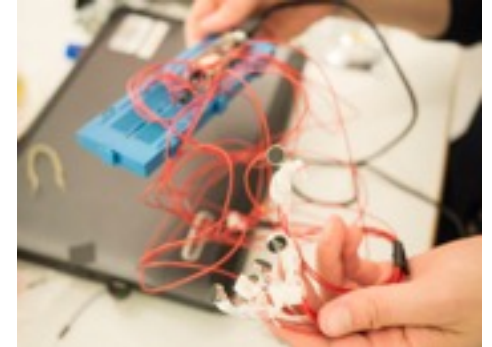
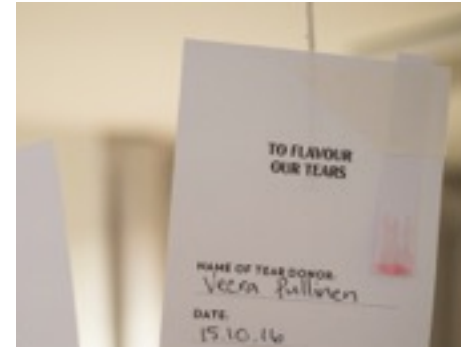
Visual artists Johanna Juvonen and Biagio Rosa led a (S)low communication -workshop in Toinila, Petäjälä. Communication and distortion of messages were explored in this open-to-all low tech art workshop. The workshop included building slow communication tools and network from recycled materials for the Toinila art path.

The sound performance, workshop and other program was realised in collaboration with Live Herring Ry, Yläkaupungin Yö, Petäjälä municipality and ti-la 2016 -gallery. Live Herring ry produced (S)low communication workshop in the context of 'Placing Media Art on the Map' -project.

Programme in Rovaniemi 6.5.

14-16 Murmer and Pixelache presentations at
Napa Gallery, (Patrick McGinley, Mari Keski-
Korsu, Petri Ruikka, John Fail)
in Napa-gallery
18-19 murmer's 'Echo Surveys' -performance
in Culture House Valsa

Interfaces for Empathy festival in Jyväskylä 14. - 16.10.



Pixelache Festival 2016 – 'Interfaces for Empathy' visited Jyväskylä 14.-16.10. Interfaces for Empathy brought to Jyväskylä four programme parts that were part of the festival that were part of the festival in Helsinki the previous month.

Channel Surfers

Jyväskylä Library, small seminar room
Opening times Sat 15.10 at 9:00–15:30

Channel Surfers invited us to a playful journey to break the boundaries of how we meet people. The participants walk around using Channel Surfers -glasses that prevents them to see the world through their own eyes. Instead, they saw footage from other's point of view.

More at liveherring.org/en/channel-surfers

Various Artists: Saudade de Europa Galleria Hoppa

Vernissage Fri 14.10. at 17:30-20:00 (continues from the Jyväskylä Art Museum)

Opening times Sat-Sun 15.-16.10. at 11:00-18:00

Various Artists traveled from Belgium through Helsinki to Jyväskylä trading on the way and studying the value of trade and the empathy in it. Saudade de Europa was exhibited in Gallery Hoppa.

More at liveherring.org/en/various-artists-saudade-de-europa

Centre for Genomic Gastronomy: To Flavour Our Tears

Jyväskylä Art Museum Holvi

Vernissage Fri 14.10. at 16.30-17.30
Opening times Sat-Sun 15.-16.10. at 11:30-17:00

Centre for Genomic Gastronomy was serving dishes that makes us more appealing to insects in their experimental restaurant called To Flavour Our Tears. This time, Genomic Gastronomy was represented by Conor Courtney.

More at liveherring.org/en/centre-for-genomic-gastronomy

NEMO: Emotion Hack Day The Craft Museum

Workshop Sat 15.10. at 11:30-17:00

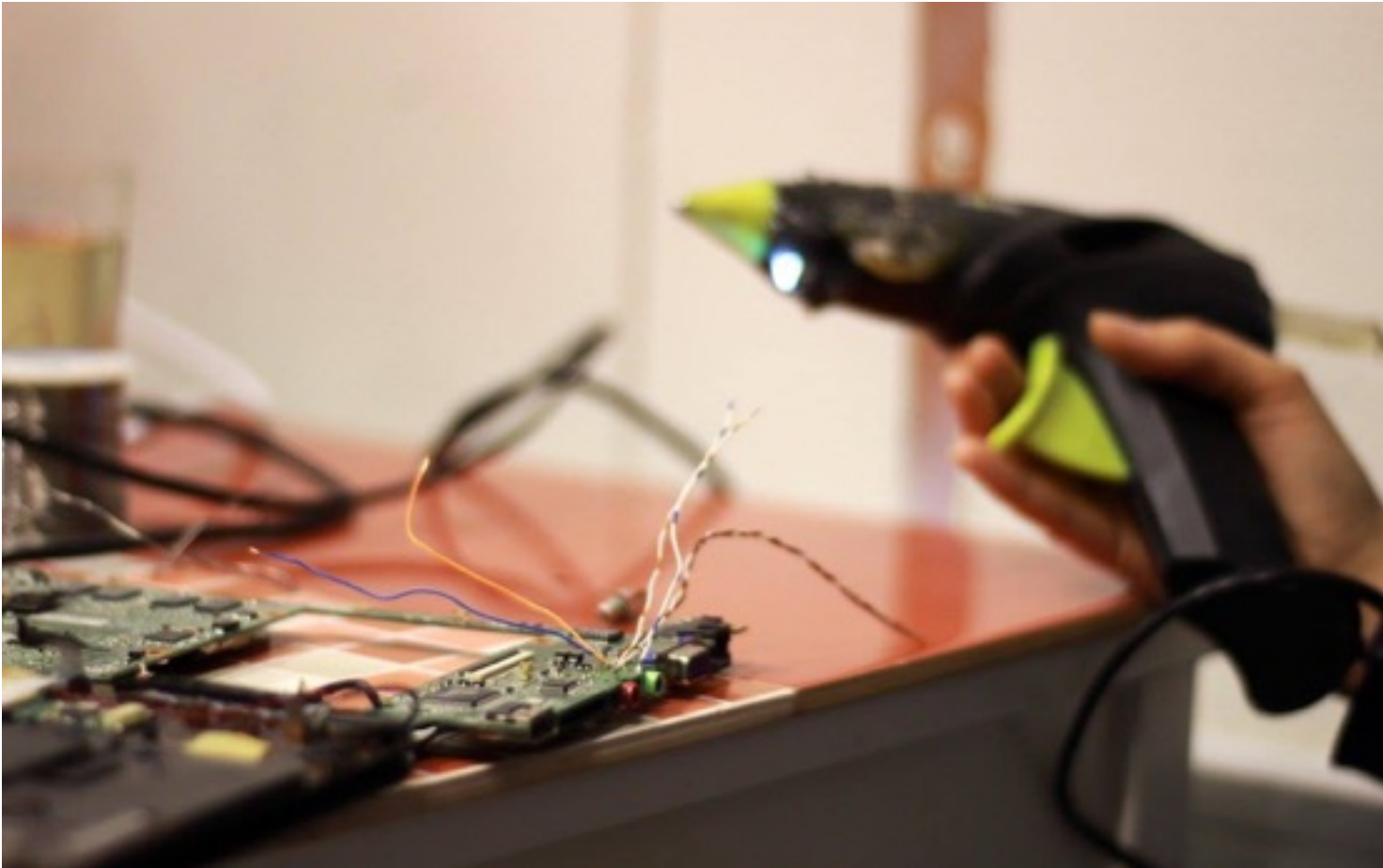
Emotion Hack Day explored how to create levels to technology that enables more empathy. The participants created different kinds of prototypes for empathetic technology.

The workshop was lead by Katri Saarikivi and Valtteri Wikström.

'Interfaces for Empathy' in Jyväskylä in pictures



Trashlab



Trashlab explores experimental art-design-technology practice between hacker and maker cultures, in the context of re/up-cycling and the increased availability of new fabrication tools. Trashlab's objective is to build up a community of people (artists, designers, hackers, makers, re/up-cyclers, activists) who are concerned with material and electronic waste in contemporary society, and tackle this problem with creative and tangential approaches.

Trashlab follows the aim to encourage a peer-based learning environment related to hacking electronics, repair practices, appropriate technology for renewable energy production/usage, digital fabrication, reusing and re/up-cycling materials and fixing things.

Trashlabs are hosted by Justin Tyler Tate with production support from Mikko Lääjola and others.

In year 2016, Trashlab organised four workshops and two Recycling Olympic Games.



Trashlab events 2016

Trashlab Feb
27 February 2016 16:00 — 19:00
Academy of Fine Arts, Helsinki

Trashlab May
29 May 2016 16:00 — 19:00
Academy of Fine Arts, Helsinki

Trashlab Oct
18 October 2016 17:00 — 20:00
Temporary

Trashlab Dec 2016 + pikkujoulu
3 December 2016 17:00 — 20:00
Temporary

>> facebook.com/groups/trashlab

>> trashlabfix.tumblr.com

Recycling Olympic Games International Edition

The unique environment created during the Recycling Olympic Games pushes participants towards using recycled materials in search of sustainable design practices. By bringing international participants together, ROG creates a situation for stimulating peer learning with individuals of many different backgrounds, educations and cultures in order to create a more diverse knowledge base for creative problem solving. Through a competition focused on the application of creative problem solving and design, ROG also highlights the amount of waste which is amassed, surrounds us and threatens to overwhelm us unless we can promote systems of repurposing that waste into something functional. ROG is organised by Justin Tyler Tate and Mikko Laajola.



22. - 26.9. | Lapinlahti Park, Pixelache 2016 – Interfaces for Empathy, Helsinki

Recycling Olympic Games, the International edition, was competition where makers, hackers, artists, designers, constructors and up-cyclers came together for 4 days to compete for a trophy and bragging rights. Teams of participants experienced Helsinki by searching and scouring the city's detritus. The project enables situation-specific, creative production and performative actions to be happening at the site of ROG and around Helsinki for the duration of the games.

The 2016 ROG site/village was located adjacent to Lapinlahti beach. Teams were randomly assigned a challenge which they were required to complete using found objects and materials.

Challenges

Landlocked: Construct a all-weather, multipurpose space on land.

High-hide: Construct a tower with a series of platforms which are connected by ladders, bridges and/or slides.

TrollAtoll: Build an all-weather, multipurpose space which floats in the sea and is anchored in one place.

Surf&Turf: Construct a series of bridges and boardwalks which connect all of the other challenges, on both land and water.

Recycling Olympic Games National Edition

1.8. – 7.8. | Hirvitalo, Tampere

Recycling Olympic Games (ROG) is an alternative sports event that is focused on creative waste reusing where teams compete for the title of “Finnish UpCycling Champion” and the winning team will be invited to participate in the international Recycling Olympic Games. The project enables situation-specific, creative production and performative actions to be happening at the site of ROG and around Tampere for the duration of the games.

During the ROG week teams will be expected to camp, barbecue, work and have fun in the sun and water. In the opening ceremony, each team gets a randomly chosen challenge, which they try to fulfill to the best of their capabilities.

Challenges

Water Sports: Build a water slide, diving tower or other floating structure for playing in the water out of skipped/recycled/found materials.

Siesta Raft: Construct a large, covered floating space which could be used for napping/meeting/hanging out. The space should keep the sun off for afternoon siestas.

Personal Projectiles: Build a floating device such as a trebuchet, catapult or crossbow that is able to project a person into the water using skipped/recycled/found materials.

Pirate Shipping: Create something(s) for transporting multiple people, materials, and/or stolen treasure around the lake out of skipped/recycled/found materials.

Troll Atoll: Build a floating space for barbecues, bonfires and drinking beer all using recycled/skipped materials.

>> recyclingolympics.weebly.com

>> facebook.com/recyclingolympics



Ferment Lab in Herttoniemi

In the context of ongoing Ferment Lab -project, there were two workshops organised in collaboration with Herttoniemitalo/Hertsikan Pumppu. The workshops are participatory hands-on tutorials for fermentation and were lead by Agnieszka Pokrywka.

Waste Fermentation workshop



26.9. | 18:00 – 20:00 | Herttoniemi Library, Helsinki (part of Interfaces for Empathy –festival)

Waste Fermentation workshop used fermentative processes in order to transform waste organic matter and food into eatables. More than that it intends to shift a common way of thinking about food and waste simply by reversing this process: organic matter we usually throw away (fruit peels, greens of vegetables or slightly expired products) were turned into vinegar and kinds of fermented pickles.

Windfall Crops Fermentation workshop



28.11. | 18:00 – 20:00 | Herttoniemi Library, Helsinki

Windfall Crops Fermentation workshop used fermentative processes to turn crops, which weren't picked up before winter, into eatables. That mainly concerns apples still hanging on the leafless trees or lying down under the snow but also root vegetables buried in freezing earth. The participants were welcome to bring their own frozen or useless crops, however, it was not mandatory.

To participate in these workshops no prior knowledge of fermentation or special equipment was needed.

Battery and pedal power

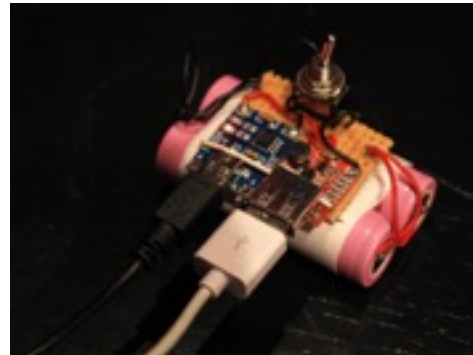
Community Power Bank Workshops

1. – 3.6. | Creative Museum Conference – *A Gamified Conference for Makers, Museums, and Independent Minds*, Theatre Museum and Finnish Museum of Photography, Helsinki.

10. – 12.6. | Open Source Circular Economy Days 2016 at Kääntöpöytä (Turntable),

In an age of increasing media devices, infrastructure and energy needs, how can we develop community-shared power systems? How could artistic production benefit from energy independence and also address environmental concerns? The aim is to build a community power bank (electrical energy storage) by recycling fuel cells, building portable battery packs for community and artistic use. This workshop is an introduction to our community-participated energy project and includes a hands-on introduction to recycling Lithium-ion 18650 cells from consumer battery packs. Participants were guided to safely dismantle batteries, test, identify and recover functional cells. They learnt how to design various cell arrangements to create variable voltage power batteries. Finally, they were assisted to build and maintain recycled USB power banks.

The workshops were lead by Samir Bohwmik and Mikko Laajola.



Kinobox Obscura launch party

2.7. | Lapinlahti docks

The first 3D camera obscura boat in the world saw its launching in Lapinlahti former psychiatric hospital in Helsinki. Kinobox Obscura and Pixelache Festival invited all to take part in the first 3D camera obscura pedal paddle boat catamaran maiden voyage party in the world.

The Launch Party Performers were:

Koelse
Mikko & Me
Hulda Huima
Veijo Peso
Hibouprofen (GER)

Kinobox Obscura would like to thank Kone Foundation for making the 3D camera obscura boat building possible.

The boat launch party was organized with the help of Lapinlahden Lähde and Osuuskunta Lapinlahden Tilajakamo.

How to document hybrid (media) art?

11.5. | Kiasma Seminar Room

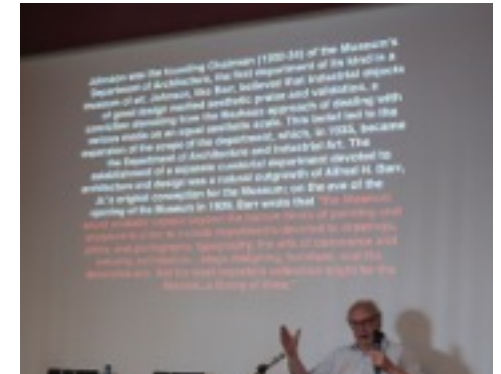
Pixelache organised a seminar for 'Documenting hybrid (media) art' in May 2016. The seminar presented perspectives and tools on documenting locative, performative, interactive, participatory, generative etc. projects and processes that can usually be archived only as documentation. The seminar was for artists, students and other professionals in the field. It explored best practices for documentation and what kind of metadata should accompany it.

Presenters were Kati Åberg, Hanna-Maria Anttila, Minna Tarkka, Andrew Gryf Paterson, Antti Ahonen and Ville Hyvönen. The seminar language was Finnish, with the exception of Paterson in English.

The seminar was a collaboration with Pixelache, AV-Arkki and m-cult as a part of Education Ministry's and AV-Arkki's coordinated Strategia mediataiteen pitkäaikaisarkistoinnille' -project.

On the basis of the seminar, Pixelache created a website that collected all the presentations from the seminar and summed up good practises, tips for documenting art forms mentioned.

>> documenting.pixelache.ac



Pixelache Helsinki Supporters & Collaborators

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AV-ARKKI
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RUOAN TULEVAISUUS

KRUKS - ASSOCIATION FOR
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AV-Arkki
MUU ry
Lapinlahden Lähde
Kiasma Teatteri
Live Herring
NEMO & NEMO Emotion HackDay
Foodycle & Ruuan Tulevaisuus ry
Kruks - Association for Art and Technology
Magneetti Ry
Monitaideyhdistys Piste
M-Cult
Temporary
Helsinki Winter Garden
Theatre Academy / MA in Ecology and
Contemporary Performance
Hertsikan Pumpu
Jyväskylä Art Museum
Yläkaupungin Yö / Jyväskylä
Vitus-festivaali / Rovaniemi
Culture Association Valsa
Hackteria
Creative Museum Conference

Venues

Lapinlahti old hospital area
MUU galleries
Kiasma
Temporary
Helsinki Winter Garden
Gallery Hoppa / Jyväskylä
Jyväskylä Art Museum
Jyväskylä City Library
Riihi (Jyväskylä's oldest building)
Academy of Fine Arts
Napa-gallery / Rovaniemi
Culture House Valsa / Rovaniemi
Craft Museum of Finland / Jyväskylä
Empty shop space in Rovaniemi
Kääntöpöytä

Selected Media Coverage / Press

PRESS

Keskisuomalainen 20.05.2016

“Taas se laajeni” / Nosto Pikseliähkyn performanssi

Keskisuomalainen 21.5.2016

“Pikseliähky luo äänitilan Taavettilan Riiheen”

Keskisuomalainen 13.10.2016 / Kuvataide

“Viimeiset mohikaanit”

Helsinki-Info 3/2016

Rakennus muuttuu soittimeksi

Helsingin Uutiset

“Pixelache Festival 2016 - Interfaces for Empathy”

<http://www.helsinginuutiset.fi/tapahtumat/433503-pixelache-festival-2016-interfaces-for-empathy>

City.fi

Pixelache Festival: Kokeellista taidetta, tutkimusta ja designia Lapinlahden vanhassa sairaalassa

<http://www.city.fi/kulttuuri/pixelache+festival+kokeellista+taidetta+tutkimusta+ja+designia+lapinlahden+vanhassa+sairaalassa/10157>

eldario.es: 'In situ' en Helsinki

http://www.eldiario.es/cultura/arte/In-situ-Helsinki_0_566943873.html

Selected Media Coverage / Blogs and other online

BLOGS AND OTHER ONLINE

Pixelache Festival 2016 - 'Interfaces for Empathy' Program Published!, The Internet of Things, 16.09.2016

<http://www.theinternetofthings.eu/pixelache-festival-2016-%E2%80%99interfaces-empathy%E2%80%99-program-published>

Empathy as a Tool for Change, Ars Baltica, 22.09.2016

<http://www.ars-baltica.net/news/news/article/empathy-as-a-tool-for-change.html>

Tips for the Autumn, Koneen säätio

<http://www.koneensaatio.fi/en/uutinen/tips-for-the-autumn>

To Flavour Our Tears – A restaurant where insects can feast on us, Regine Debatty, 31.10.2016

<http://we-make-money-not-art.com/to-flavour-our-tears-a-restaurant-where-insects-can-feast-on-us/>

Pixelache 2016 – Interfaces for Empathy, Regine Debatty, 20.10.2016

<http://we-make-money-not-art.com/pixelache-2016-interfaces-for-empathy/>

Pixelache 2016: Architectures for the Other Side, Regine Debatty, 14.10.2016

<http://we-make-money-not-art.com/pixelache-2016-architectures-for-the-other-side/>

Pixelache 2016: The Science of Empathy, Regine Debatty, 23.9.2016

<http://we-make-money-not-art.com/pixelache-2016-the-science-of-empathy/>

University of Arts Helsinki / uniarts.fi

Helsingin talvipuutarha muuttuu suureksi soittimeksi syyskuussa

<http://www.uniarts.fi/uutishuone/helsingin-talvipuutarha-muuttuu-suureksi-soittimeksi-syyskuussa>

Yle.fi: Vinterträdgården i Helsingfors förvandlas till ett jätteinstrument

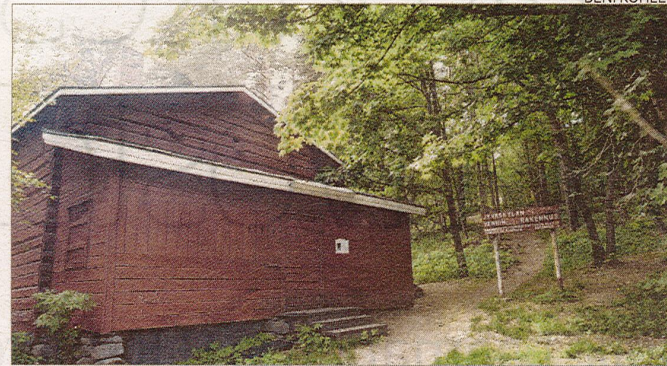
<https://svenska.yle.fi/artikel/2016/09/22/vintertradgarden-i-helsingfors-forvandlas-till-ett-jatteinstrument>

Visit Helsinki: Ääni-installaatio IN SITU

<http://www.visithelsinki.fi/fi/juuri-nyt/tapahtumia/aani-installaatio-in-situ>

KESKISUOMALAISEN 21.5.2016

BENI KOHLER



Taavettilan riipi Seminaarinmäellä on Jyväskylän vanhimpia rakennuksia.

Pikseliähky luo äänitilan Taavettilan riiheen

Päivi Kujala

Millainen äänitila syntyy Jyväskylän keskusta-alueen vanhimmassa rakennuksessa, Taavettilan riihessä, kun ääniä ryhtyy tuottamaan murmer eli **Patrick McGinley**?

Tämä selviää lauantaina, kun amerikkalais-virolainen äänitaitelija esittää performanssinsa *Echo Surveys*.

McGinley tuottaa kaikki äänet joko esityksen aikana riihestä löytyneistä materiaaleista tai äänittää ne siellä aiemmin.

– Murmer haluaa ylläpitää suoran yhteyden tilaan ja yleisöön ja säilyttää performanssiin kuuluvan riskielementin. Puitteet riihessä ovat ainutlaatuiset, **Soile Ollikainen** Live Herring ry:stä kertoo.

Esitys on riihessä (Seminaarinkatu 15) Yläkaupungin Yössä lauantaina kello 17–18. Teoksen voi kokea kokonaan tai lyhyinä

vierailuina.

Echo Surveys kuuluu laajempaan Pixelache- eli ”pikseliähky”-festivaaliin, joka nyt vierailee Jyväskylässä.

Osana vierailun ohjelmaa jyväskyläläiset kuvataiteilijat **Johanna Juvonen** ja **Biagio Rosa** toteuttavat ja ohjaavat (S)low communication -taide-työpajan Toinilassa Petäjävedellä lauantaina kello 12–15. Siellä pohditaan kommunikaatiota ja viestien vääristymistä. Toinilan taidepolulle rakennetaan omat yhteydenpitovälineet kierrätysmateriaalia hyväksikäyttäen.

Patrick McGinley, Johanna Juvonen ja Biagio Rosa kertovat työstään ti-la 2016 -galleriassa samana iltana kello 19–21. Lisäksi Pixelachen viime ja tämän vuoden johtajat kertovat festivaalista. Vuoden 2016 teema on Interfaces for Empathy, joka tuo lisää teoksia Jyväskylään ensi syksynä.



Yläkaupungin Yöhön mahtuu yli 300 esitystä ja tapahtumaa taiteesta puheohjelmiin. Kaikkiin tilaisuuksiin on vapaa pääsy.

Yläkaupungin Yö

Taas se laajeni

Nyt lähdetään kylille. Iskikö mammuttitauti, Kyösti Ylikulju?

Jyväskylä
aija Kujala

Yläkaupungin Yö -festivaali levittäytyy tänä vuonna yläkaupungilta mm. Keltinmäkeen, Työjärvelle ja Pohjois-Korpille.

Iskikö mammuttitauti, toiminnanjohtaja Kyösti Ylikulju?

Varmaan joihin sellaista, vaikka oikeastaan pitäisi eksiä, miten tapahtumaa saisi iän pienemmäksi. Mutta näin inä aina käy, joka vuosi se näyttää kasvavan. (naurua)
Kylät ovat nyt ohjelmassa siksi, että Yläkaupungin Yöä tekevä yhdistys on mukana opetus- ja uutuusministeriön rahoittamassa Kulttuurikolmio-hankkeessa. Siinä on tarkoitus uusia lähiötä ja kylä työtöihin mukaan kulttuuritoimintaa. Kylillä on asukkaiden sensä kehittämää sekä meidän kauttamme tullutta ohjelmaa. City-ihmisenkin kannattaa

lähteä katsomaan vähän eksotisempaa meininkiä, kuten käydä robotinavetassa ja hakea instant- luontokokemuksia. Keltinmäen kylätalolla voi tanssia aamukuteen. Bussimme kuljettavat kylien tapahtumien ilmaiseksi.

K Navettakin on kulttuuria, kun sen oikein oivalttaa?

Festivaali

Poimintoja ohjelmasta

- Kauhujen yö: kirjoita pajassa karmiva teksti. Galleria Hoppa, klo 21.30.
- Kati Puska eli Kate Bush Wuthering Heights -performanssi. Harjun portaat, 17.
- Kambja laulukoor Läte, Viro, Seniorikuoro Ääniset. Yliopiston Seminaarintuon, 16.15.
- Kävi-tanssioso. Elli Pulkkinen. Kauppakatu 15 kohdalla, 15.
- Keskustelija Hippoksen alueen ja Rantaväylän kehittämisestä.

V Meillä on ajatus, että kaikki elämä on kulttuuria.

K Paljonko Yössä on tapahtumia ja tapahtumapaikkoja kaikkiaan?

V Tapahtumia on yli 300 ja paikkoja noin 60, ja lisäksi ex-tempore-esityksiä. Esintyjiä haki mukaan jälleen paljon enem-

män kuin mahtuu, joten tasokastakin ohjelmaa on pitänyt karsia. Yritämme pitää festivaalin uutuutuvana ja monipuolisena ja löytää uusia yleisöjä.
– Vanhoista tapahtumapaikoista puuttuu nyt ilokivi remonoin vuosiksi, mutta uutena keskittymänä on yliopiston Ruusupuiston rakennus. Myös muun muassa

Lounaispuistossa on paljon ohjelmaa. Torialue Seminaarinkadulla on entistä laajempi. Pihakatu saa Yöhön uuden muotonsa, mikä on myös kiinnostavaa nähdä.

K Verkkosivuilannekerrotte, että Yössä oli viime vuonna 30000 kävijää, ennätysmäärä. Miten se on laskettu?

V Se on sellaista epätoivoista arviointia, joka perustuu tapahtumapaikoille tehtyihin kyselyihin.

K Miltä Yläkaupungin Yö tulevaisuus näyttää?

V Se kauhistuttaa! Täytämme ensi vuonna 25 vuotta, ja taas pitäisi tehdä joihin massiivisempaa... Toivotamme ihmisiä tervetulleiksi kehittämään tapahtumaa ja ideoimaan, mihin suuntaan festivaalia kannattaa viedä. Tulevaisuuden haaveemme on, että Jyväskylässä olisi joka päivä Yläkaupungin Yö eli enemmän spontaania kulttuuria arjessa.

■ Museot auki. Näyttelyitä, työpajoja, elokuvia.
■ Ohjelmaa yläkaupungin.fi.

● Yläkaupungin Yö lauantaina 21.5.

teatterin
kohteina

uomen
le tarjotaan
koskettaa
oululaista.



skyä Sinfonia on pitkä
ne koulutuskonserttien
stajina. Koululaisyleisöä
eritissä syyskuussa 2015.

Nuorille tarjotaan muun
osa mahdollisuus pää-
sääntöisesti esitettävien teok-
valinnasta siten, että he
kohtaisesti luovat musiik-
eri tällaisen tavoin: siveltä-
ta, korostamalla sekä siitä
sittamalla. Kaikki Keski-
men koulut voivat ilmoit-
ma mukaan, Jyväskylän
tulin Intendant Emma
ella sanoo.

edelliset Suomessa voi-
taksi eni leviän mukaan
kokeen tukuvuoteen
6-19. Hänke jatkaa vuo-
s 2020.

adestaa ja -hanke tavoit-
toimen vuoden aikana vai-
muuttavasti 200 000 nuorta
eidin opettajansa. Budjet-
s 15-20 miljoonaa euroa, ja
ke on osa Suomi 100 -juh-
voden ohjelmista.

kerin Baltimoren sukulaisten
rekin, Chris Cleaven Sodassa
skoloudessa ja Kate Morton-
Salobauden kättä.
ietokirjojen kolmen kappessa
at Maarit Tyrköb -President-
toimittaja, Aki Luostarinen,
i-Maria Peltomaa: Reseptit
sin kättä ja Katja Mylly-
a: Tunne tunteesi.
kasto-perustuu muun muassa
an valokuvan kirjakauppojen
ä verkkokauppojen myyntiin.



Various Artists viivähti pari yötä Joutsassa alitavassa halutuksen henkeä.

Kuvataide

Viimeiset mohikaaanit

Belgialainen Various Artists
jalostaa Euroopan syrjäkylät
taiteeksi viisivuotisella
matkallaan.

Joutsen
Esa Jokinen

Taidelaitos halutuksen-
sa karmaita kädä stän-
nöllisen epäonnollisin
välttöin, sillä tarjolla on
yleensä ihan jotain muuta. Tällä
viikolla taidelaitoksessa on vie-
rattil belgialainen Various Artists
ryhmä, jonka 24 hengen kokoon-
pano koostuu yhdestä ihmisestä.
Lisäksi mukana on assistentti
Loes Jacobs.

Ryhmä on juuri aloittanut noin
viisivuotiseksi suunnitellun Euroo-
pan-matkan, jonka aikana poh-
ditaan erityisesti kauppa, sen
kohteiden arvoa ja osapuolien
myönteisyyttä.

Hyvessä Helsingin ja Joutsan
kaupista Jyväskylään suunnastuvan
aasematkan aikana tavataan ihm-
siä, kädylään kauppa ja tehdään
Saulade de Europa -installaatio
Galleria Hopassa yhdessä paikallise-
ten taiteilijoiden ja yleisön kanssa.

Galleria Hopan tapahtuma on
osa Pikselilählyn vuoden 2016
Interfaces for Empathy -festivaalin
satelliittitapahtumaa. Se järjestet-
tään yhteistyössä Jyväskyläläisen
Lisa Herring ry:n kanssa.

Belgialainen taiteilija Various
Artists -ryhmän takana palkit-
tiin joskus 1990-luvulla. Tunna-
tuksen saamisessa sinänsä ei ollut
ongelmaa, mutta sen herättämä
huomio sai taiteilijan miettimään
uutta tapaa toteuttaa itseään.

- Aloin käyttää eri nimiä, kos-
ka en halua olla esillä, hän sanoo.

- Jos olin musiikkilähekses-
sä olin mieluummin mukana
kuin artisti.

- Taiteilija on usein parasa-
loissa, taiteen tekijä ei niinkään.
Koen itseni nimenomaan taiteen
tekijäksi.

Various Artists -ryhmässä on
24 fiktiivistä taiteilijaa, joista 13
on naisia ja loput miehiä.

- Näin en ole sidottu nimeni
takia tiettyihin odotuksiin tai
teoksen tapaan, vaan voisin tehdä
laajalla rintamalla, mitä haluan.

- Työ sinänsä on aina tärkeintä
- ei se, osko se totta vai ei.

**”Kilnnostavim-
mat asiat
tapahtuvat
pienemmissä
yksiköissä.**

Various Artists on kiertänyt tällä
viikolla keskuomalaisia kunta ja
käynyt kauppa tavaroita, joi-
ta käydetään Saulade de Europa
-installaatioissa.

- Tavallaan olemme etsimässä
niitä viimeisiä mohikaneja, joi-
ka pitävät vielä esimerkiksi kylä-
kauppoja.

- Maaseudultaan pienet paikat
ovat katoamassa, kun ihmiset aja-
vat autollaan toisiin maaleihin.

Various Artists haluaa löytää
myös yritystoiminnan ja kaupan
käynnin uusia tapoja.

- Uusia kapitalistisia piennertä-
jiä löytyy kyllä.

Toisaalta suomalainen kylä-
kauppa on ulkomaiselle taiteilijalle
haastava ympäristö käydä
kauppaa ja etsiä tarinoita tava-
roiden taakse.

- Jos omistaja on paikalla, on
tapaaminen yleensä hyvä. Hän
tekee työtään sydämellä ja ker-
noo mielellään, mistä on kyse.

- Kortteihin omistaminen pitää kuit-
tenkin opetella.

Various Artists rakentaa maati-
mankuvansa enemmän kaupun-
kien ja maaseudun kuin valtioiden
näkökulmasta.

- Valtiot ovat poliittisia järeis-

suhde elonkeihin

■ Pikselilählyn vuoden 2016
Interfaces for Empathy -festi-
vaalin satelliittitapahtuma
järjestetään Jyväskylässä
14.-16.10. Kokonaisuus koostuu
ihmisen mahdollista empaattis-
empaa suhdetta kokonais-
elonkeihin.

■ Emotion Hack Day:ssa sel-
vitetään, miten teknologiaan
voidaan luoda lisää empatian
mahdollistavia kerroksia.
Työpaja Suomen kesätyön
muurossa la 15.10. klo 11.30-17.
Ohjaajat: Katri Saarikivi ja
Valteri Wickström NEMO-
tutkimusryhmästä.

■ Various Artists: Saulade de
Europa Galleria Hoppi, Kaup-
pikatu 8. Avajaiset pe 14.10. Tai-
demuseola klo 16.30-17.30 ja
Galleria Hopassa klo 17.30-20.
Avoinna 15.-16.10. klo 11-18.

■ Centre for Genomic Gas-
tronomy tarjoilee ruoka-annok-
sia lukkeleisessa ravintolas-
saan, Jyväskylän Taidemuseon
Hövi, Kauppikatu 23. Avajaiset
pe 14.10. klo 16.30-17.30.

Avoinna 15.-16.10. klo 11.30-17.

■ Channel Surfers -tapahtu-
man osallistajat kullekin
käytävien erityisiä Channel
Surfers -laseja, jotka estävät
heidi havainnointia maailmaa
omien silmien läpi. Jyvis-
kylän kaupunginkirjasto, pieni
luento sali, Vapaudenkatu 39-41
Avoinna 15.10. klo 11-15.30.

■ Kaikkien tapahtumien on
ilmainen sisäänpääsy.

telästä, joihinkin kaupunkia. Kiln-
nostavimmat asiat tapahtuvat
pienemmissä yksiköissä.

Viiiden vuoden matka Euroopan
syrjäkylillä on mieleenkinvoimain
haaste. Maailma muuttuu perus-
tammattomasti sekä metropoleista
että periferiasta.

Globalisaatio on sekä stinun
että kiros, taiteilija sanoo.

- Positiivista on se, että kaikki
voivat olla yhteydessä toistensa
kanssa tietotekniikan avulla. Haas-
teita puolestaan tulee esimerkiksi
turvasta, maahanmuutosta
ja vaikkapa ruokateollisuudesta.

- Yritykset voivat kaavata isom-
miksi kuin valtiot.

Various Artists kasaa Euroopan
ta palapelia, jota taiteilija vertaa
suklaarasiaan.

-Eri osissa Eurooppaa on eri-
laisia asioita, mutta kun ne kootaan
yhteen, nähdään erilaisuuden
ohella samanlaisuuksia.

Eurooppa on myös erittäin laajan
alkakone.

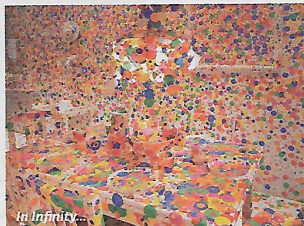
Tailla on helppo matkos-
taa hetkesi omasta mykälästä
1920-luvulle ja tulevaisuuteen.

Tiivertänyt Eurooppa ei sulaa-
du koskaan vain yhteen aikaan.

Kusama Espalla ja Tennarissa

UNIIKIN japanilaistaiteilijan Yayoi Kusaman kädenjälki näkyy vielä lokakuun 9. päivään Esplanadin puistossa installaation *Täplien nousu puihin* kietossa 20 puuta pilkulliseen kankaaseen, mutta Helsingin taidemuseo HAMissa Tennispalatsissa avautuu 7.10. Kusaman merkittävimpiä töitä 40-luvulta tähän päivään esittelevä näyttely *In Infinity...* Yli 200 teoksen kokonaisuudessa on maalauksia, piirustuk-

sia, veistoksia, videoita, installaatioita ja performansseihin liittyviä materiaaleja. Näyttely on avoinna 22.1.2017 asti, liput 8–10 euroa.



In Infinity...

Kansanlauluja slangiksi

STADIN KADONNEET

-yhtyeen konsertissa Stoassa kuullaan millaisia kansanlauluja Helsingissä on laulettu stadin slangiksi ennen ja jälkeen toisen maailmansodan – ja mitä lauluille tapahtui uuden sukupolven käsittelyssä. Esiintyjinä ovat Anna E. Karvonen, laulu; Roope Aarnio, kielisoittimet; Kujanpää, kosketinsoittimet; Tuomas Timonen, rummi; Tuomas Skopa, basso. Esitykset ovat 28.9. kello 14 (lip n. 1 h, ei väliaikaa) ja kello 19 (13/9 e, n. 1,5 tuntia, väli liput p. 09 310 12000 ja Ticketmaster Suomi.



Stadin kadonneet

ÄÄNI-INSTALLAATIO



In Situ -ääni-installatio

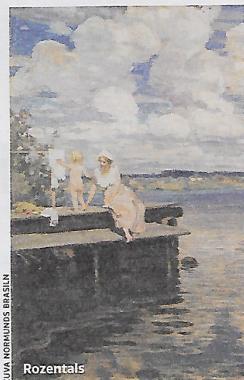
Rakennus muuttuu soittimeksi

IN SITU -ääni-installatio tekee Talvipuutarhan kasvihuoneesta jättimäisen soittimen. Rakennukseen kiinnitetyt runkokaiuttimet muuttavat lasiruudut kovaäänisiksi. Kokonainen rakennus muuttuu soittimeksi nyt ensi kertaa Suomessa. Teos tuo esiin kasvihuoneisiin liittyviä teemoja ympäristökysymyksistä lasirakennusten luonteeseen yhdistää ja erottaa. Ympäristön tilasta kerätty tieto muokkaa äänimaisemaa. Teoksen luonut **Otso Lähde** on Suomen Akatemian tohtoritutkija ja **Josué Moreno Sibelius** Akatemian tohtorinopiskelija. Talvipuutarha, Hammarskjöldintie 1, 22.9.–6.10., ti klo 9–15, ke–pe klo 12–15, la–su klo 12–16. Ilmainen sisäänpääsy.

NÄYTTELY

Latviaa, Slovakiaa

VIRKA-GALLERIAN *Slovakia, say cheese* -näyttelyyn on kahdeksan slovakialaisvalokuvaaja ikuisistanut paikkoja, ihmisiä, paradokseja ja ominaispiirteitä nyky-Slovakista. Näyttely on avoinna 21.9.–20.11. *Katse Suomesa, sydän Latviassa* -näyttely puolestaan esittelee Latvian kansallistaiteilija Janis Rozentalsin (1866–1916) töitä. Koska taidemaalari avioitui suomalaisen laulajan, Elli Forssellin, kanssa, tulivat Suomen kulttuurielämä, luonto ja ihmiset taiteilijalle tutuiksi. Tämä vuonna tulee kuluneeksi 150 vuotta hänen syntymästään. Näyttelyaika on 23.9.–20.11.



Rozentals

Finalistit Laiturilla

KAUPUNGIN järjestämän Kalasataman taidekilpailun toinen vaihe ratkeaa syyskuun lopussa. Palkitut 12 teosta esitellään näyttelyssä 5.–22.10. Laiturilla (Narinkka 2, Kamppi). Teoksia on haussa kolmeen kohteeseen Som-pasaareissa ja yhteen Sörnäistenniemessä.

MARKKINAT

Silakka poikineer



Silakkamarkkinat

STADIN Silakkamarkkinat levi Kauppatorille ja laituri-alueelle kakuuta. Markkinat ovat avoimista perjantaisin kello 7 lauantaina kello 7–15. Lisätiedot silakkamarkkinat.fi.

KISA

Lausumaan!

KUKA tahansa voi kokeilla taiteilijaksi Lausuntakissassa Kulttuurikeskussa. Tyyli on vapaa. Sarjoja si: kotimaiset ja muut maailmalta. Helsingin esikarsinnat järjestään Caisassa 28.9. kello 19–21. Mariraadin ohella yleisö voi jatkaa menijät ja parhaat esikarsinnat. *Lausunta 2016 Recitation* -finaali pidetään Caisassa 26.10. kello 19–21.

KAUPUNGINOSA

Myllypuro juhlii

MYLLYPURO-PÄIVÄNÄ 19.9. kello 11–14 on ostoskeskuksessa (Lilypadontie 6) ja Orpaanportanjelmassa futuusskabasta (kello 11–14) afrikkalaisen rumpukurssiin ja tanssiin (12–14) sekä Myllypuro-opastuksiin (12–14), vuoden 2016 valintaan (12), kirpputori- ja perinneleikkeihin ja sieninäytöksiin. Lisätiedot: <http://myllypuro.fi>.